

THE
Illustrated Guide

TO THE

Police . .

 **Portrait**

System,

BY

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PART I.

INTRODUCTORY.

THE "Police Portrait" was originally an attempt to adapt the methods of M. Berthillon's "Portrait Parlé to the conditions of Police work in India; but experience has led to its development in an entirely independent direction. The Berthillon system is based on scientific accuracy of measurement; the Police Portrait on a classification of impressions.

The object in view is recognition of the individual. No deductions as to race or character are aimed at, and the system depends on the fact that the mind through the eyes carries away certain impressions of things seen, that these impressions cannot be submitted to the test of measurement, and that, in the same way that a mountain, or any other natural feature of scenery, leaves upon the mind an impression varying in detail according to the position and distance from which it is seen; so also, an individual is recognised by one who has observed him not by the actual scientific proportions of his features and characteristics, but by the impression of these which are received by the observer in particular circumstances and at particular distances.

Even in scientific anthropology the conditions of observation, qualify deductions and the measurements of the skeleton form a separate study from the appearances of the living subject. To quote M. Paul Topinard (roughly translated) from his 'Elements d'Anthropologie Générale,' (page

983).—"The anthropological observer be he traveller or artist, who sees a native coming towards him face to face with his head uncovered, never thinks of the anatomical distinctions... He does not separate what is above the arch of the brow from that which is below it (*la face superieure*" from *'la face inferieure*'). He sees a face surrounded by hair and beard. When the hair has fallen from the top of the forehead he recognises an extension of the area of the face. Among races who have no beards he considers the face as extended to the ears. In a word, in the living, all parts of the head from the top to the chin contribute to the general effect. The first author who has taken the face into account in the distinction of types (W. Edwards) uses only the word "head" (*tête*) and speaks of long and short heads, &c. as synonymous with long and short faces ("visages")."

I quote the above, because, if in the limits of scientific anthropology, it has been found necessary to recognise impressions as separate from, but equally significant with accurate measurement, and to admit the need for arbitrary meanings attaching to terms used in descriptions resulting from each method of observation, it is only reasonable that in Police Portraiture, where we do not aim at Racial distinctions or traits of character but only at recognition pure and simple, the same need must be admitted.

The Police Portrait system does not deal with measurements. It depends on the impressions received through the eye at distances and from positions, which must be arbitrary in all observations. It aims at the creation of a common language of description, to every word of which an arbitrary meaning must attach and which, being a matter of common knowledge to all students of the system, will enable all to

in

recognise the original subject of any "Portrait" recorded by any one student, though the subject of the portrait may not have been previously under their observation.

It follows logically that to every term in use there must attach an arbitrary meaning and that in teaching the system this arbitrary meaning must be insisted on and it is no more important that the terms adopted may in common use convey other meanings than those adopted in this system, than it is important to a milliner that a "creation" of to day may share its name with the "bonnet" of the Highlands. This is essential to the successful working of the system and in practice, consequently, the illiterate students are the best pupils.

In the "Illustrated Guide to the Police Portrait" I have, as far as possible illustrated the various types of features dealt with, by engravings from photographs placed in juxtaposition with freehand caricatures emphasising the features intended to be illustrated and experience has shown that these illustrations convey readily to the mind of the student those impressions which ensure recognition of the original of any portrait.

I have deliberately given exaggerated emphasis to certain features in each caricature for I wish it to be recognised that in recalling the face of any person, however, familiarly known, it is seldom that all the details of the face, &c are remembered but that certain feature stands out in bold relief. These features assume exaggerated importance in the mental impressions received through the eye. It is incorrect and would not stand mathematical tests but it is the basis of recognition. It is a fact, which will not I think be questioned, that a caricature in Punch or

Vanity Fair will ensure the recognition of its original by persons to whom he may be absolutely unknown; but, so far, no attempt has been made to classify and assort the impressions received from such caricatures, in detail. It is true that accessories help the caricaturist — an eye-glass, a collar, or an attitude, may subordinate the rest of the sketch in the impression carried away; but it is also true that the caricaturist is not dependent on such accessories.

Classification of features and a common language and rule of observation are essential, and experience has shown that success can only be obtained by absolute fidelity to the letter of the instructions which have been adopted.

In the pamphlet edition of the "Guide" the system was treated of chiefly as an aid to the Police Force in tracing criminals and suspects, and reference was made to the Finger Print System in the same connection; but it appears likely that, in view of this treatment, there might arise an idea that the preparation of a portrait pre-supposed guilt or suspicion. It should not do so, for the portrait is equally useful in the search for innocent persons wanted "for their own advantage" or in the identification of persons found dead or straying, &c., &c., and it must not be held to convey any stigma of any kind. It may be added that no efficient operator will ever expose himself to detection when making observations. It should never be necessary to come into actual contact with the "subject". All features can be observed at a distance of 5 or 10 paces, no arrest is required and there is no reason why the attention of the "subject" should ever be attracted.

It is unfortunate in some respects that it has not been possible to illustrate every type of feature, but the search

for types was limited to certain places, the Photographs sometimes could not be engraved in sufficient detail, and the book as now published contains practicably all the types which are either uncommon or difficult of recognition

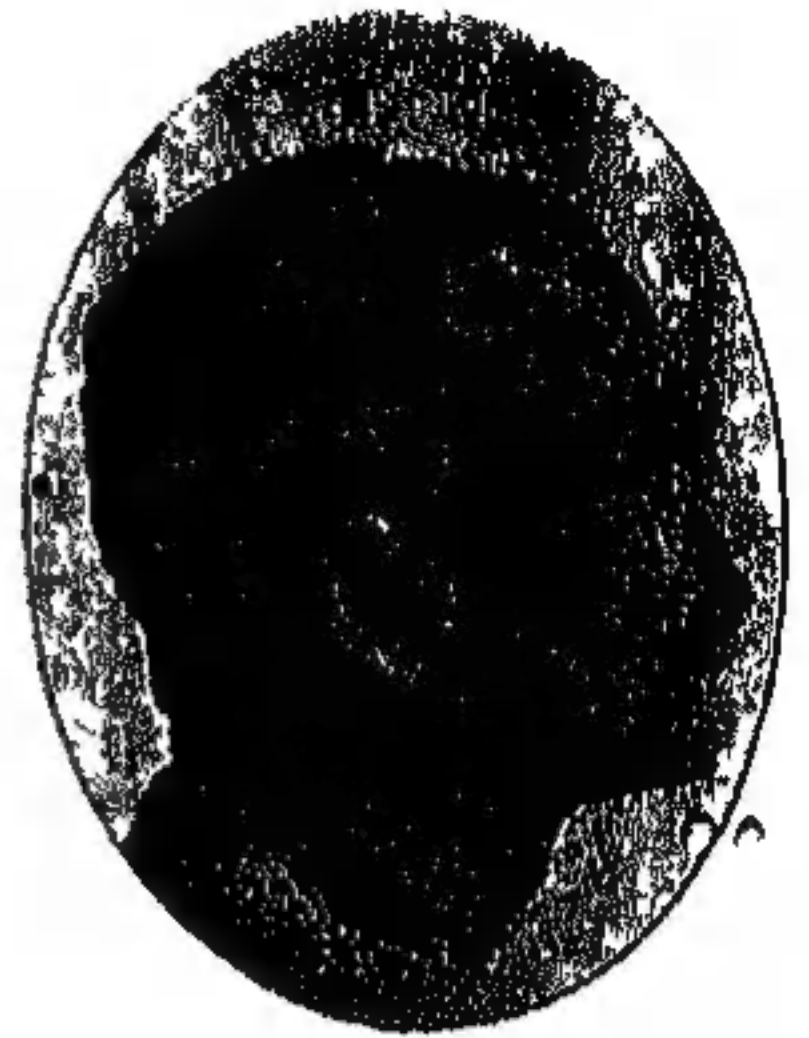
The success which has attended teaching has been extraordinary, especially in 'tracing' and practical work. It is inadvisable to alter the classification of types, but new types can always be added if necessary.

C. FASSON.

2nd March, 1904

PART II.

A: NOSE



1
Low.



2
High.



3
Short



4
Long



PART II

Instructions and Illustrations.

A — NOSE

Low.—When the point at which the ridge of the nose, seen in profile, begins to project forwards is below the level of the eyes, *i. e.*, below an imaginary horizontal line connecting the inner corners of the two eyes.

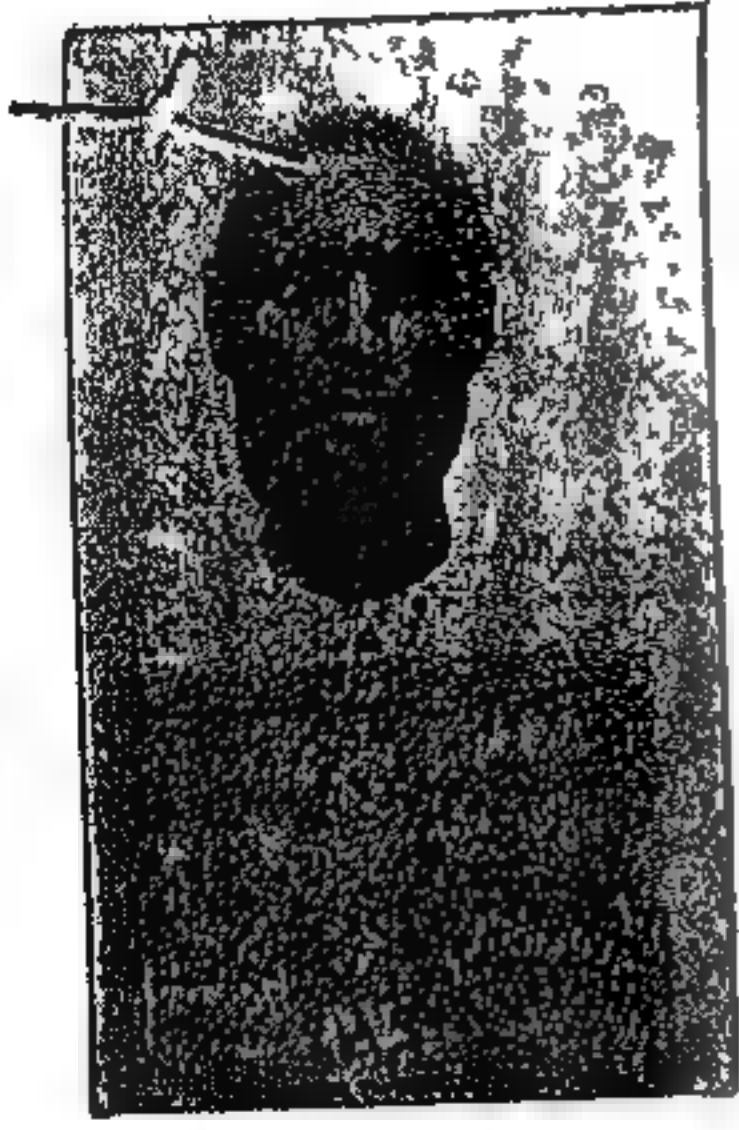
1 **High.** When it is above this level

3 **Short.** When the length of the nose, seen from in front, appears to be less than one-third of the length of the face from the bottom of the chin to the lower border of the hair of the head

4 **Long.** - When it appears to be more.

N. R. —(Observations are to be taken not less than five paces from the subject, and the greatest care should be taken to obtain a true profile, or a ~~complete~~ full face view, according to instructions.

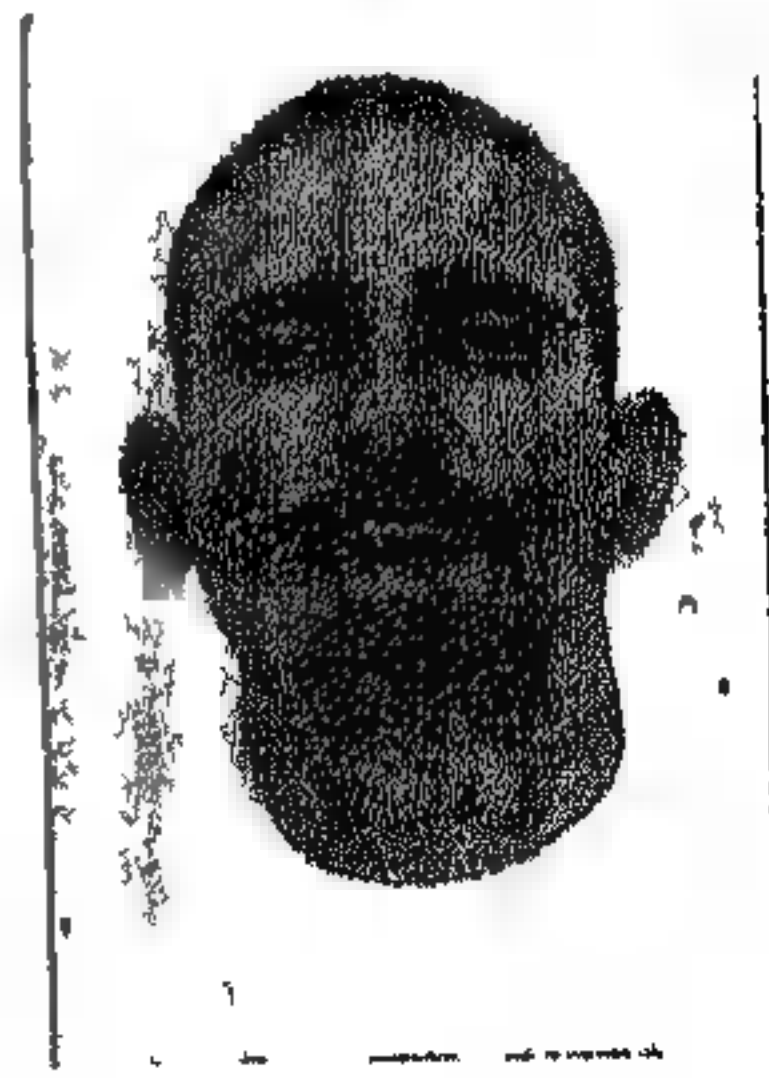
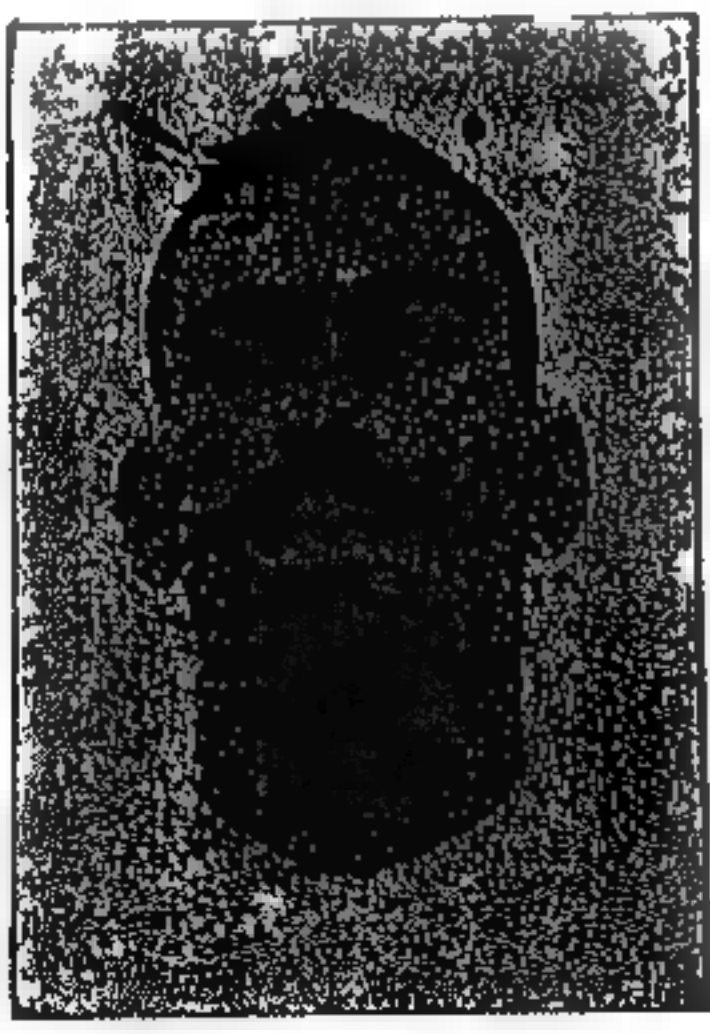
A — NOSE, — (continued)



5
Narrow.



6
Broad



Broad
Nostrils.



8
Narrow
Nostrils



A —NOSE,—(*continued*).

5. **Narrow.** When the breadth of the nose, in full face,
 • • at the wings appears to be less than the distance between the inner corners of the eyes.

6. **Broad.** When it is more.

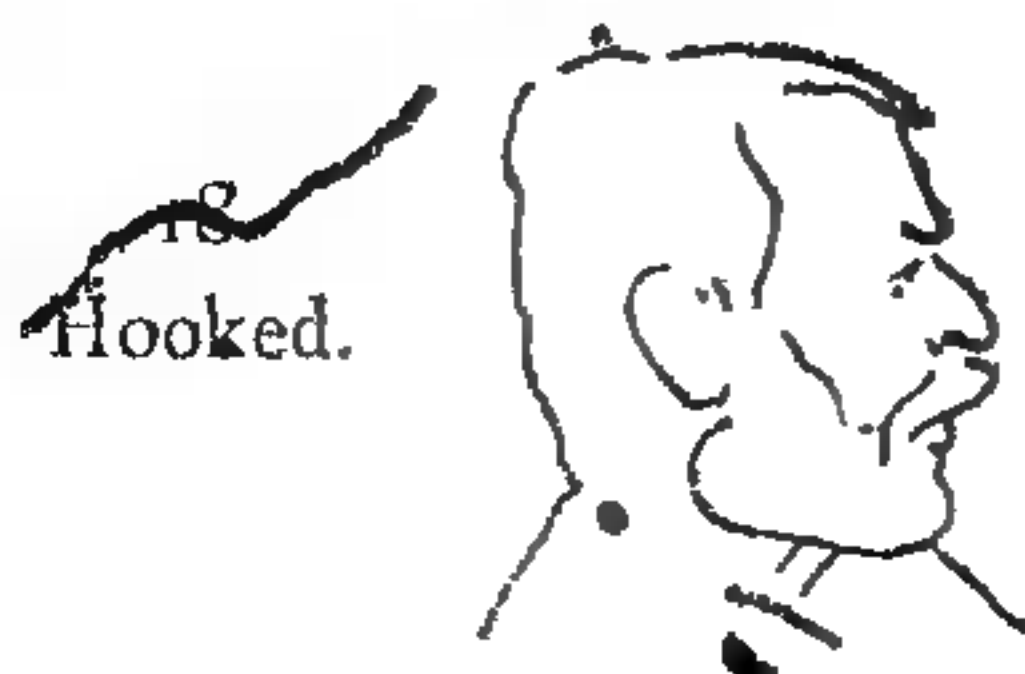
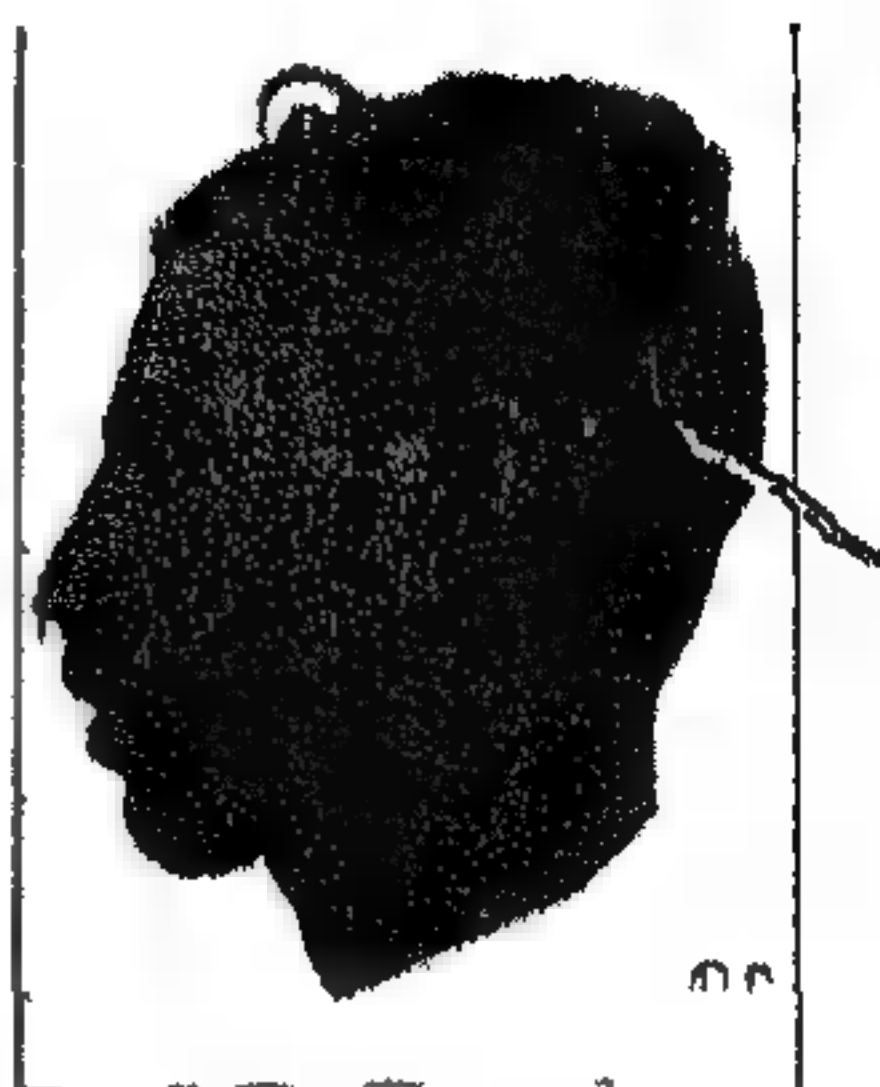
Two imaginary vertical parallel lines falling from the inner corners of the eye may be suggested as a guide; but it must be understood distinctly that we do not record measurements but the impression is received through the sight, and no mention should be made of any comparative proportions that are not sufficiently striking to create such an impression.

7. **Broad Nostrils.**—When the opening of the nostril seen from the front is, in comparison with the breadth of the nose, unusually wide.

8. **Narrow Nostrils.**—When the opening is unusually narrow.

There is no criterion of proportion suitable to the purpose of this system, but when either type is marked it is immutable and of great use in identifications.

(5)
A—NOSE, -(continued)



A - NOSE; (*continued*)

9. **Roman.** When the outline of the ridge of the nose seen in profile is characterised by a projecting angle.

10. **Straight.**—When the outline of the ridge seen in profile is regular and straight from the root to the tip of the nose.

In both types the outline is rectilinear which in the preceding types the outline is or may be, curved.

13. **Turned-up.**—When the ridge of the nose seen in profile, is characteristically concave, whether this concavity be angular or curved.

18. **Hooked.**—When the ridge of the nose seen in profile, is characterised by a marked convex curve extending from the root to the tip. This type contrasts with straight, Roman turned up and such types. It is likened to the curve of a talwar by natives.

A NOSE, (*continued*)



11
Pointed.



12
Blunt.



14
Embedded.



15
Prominent.

A.— NOSE,— (*continued*)

 **11. Pointed.** When the tip of the nose forms a sharp well defined point. This can be seen only in profile, but may be seen in the straight, roman, hooked in red up, or other types

12. Blunt. When the tip of the nose seen in profile is blunt or truncated

14. Embedded —Where the face being in profile, any portion of the nose, or its wings at the base, is hidden by the interposition of the cheek.

15. Prominent. When seen similarly the entire nose is visible. In the vernacular this type is spoken of as Dog-like

A NOSE, - (continued).



16
Continuous
with
Forehead



17
Indented.

A.—NOSI, (*continued*).

16. **Continuous with Forehead.**—When the ridge of the nose, seen in profile continues in the same direction as the profile outline of the forehead. There is no indent at the juncture of nose and forehead but there may be slight curvature outwards above the eyes or at the tip of the nose. Natives of India describe this type as like an Elephant's trunk. The absence of indent is the test.

17 **Indented.**—When at the juncture of nose and forehead, seen in profile, there is a marked indentation. No mention should be made if there is nothing more than a slight depression.

THE NOSE, -(continued)



18
Horizontal
Base.



19
Depressed
Base



20
Raised Base

A — NOSE *(continued)*.

18. **Horizontal Base.**
19. **Depressed Base.**
20. **Raised Base.** }

When the base of the nose is observed in profile it will appear that it projects forward

either horizontally, or in a downward or upward direction. These characteristics may be found in any of the foregoing types and should be noted along with them as giving an additional aid to identification.

B - -FOREHEAD



1
Vertical.



2
Sloping.



3 Receding

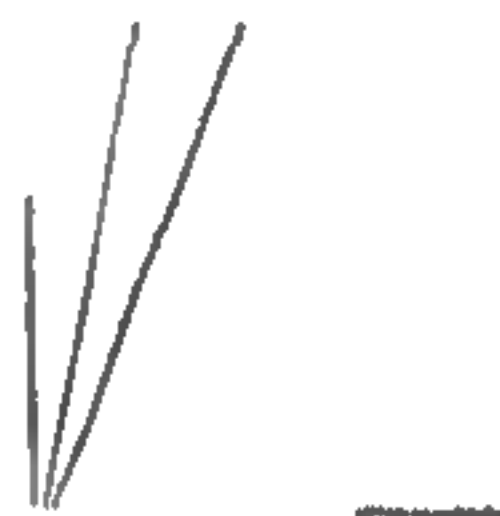


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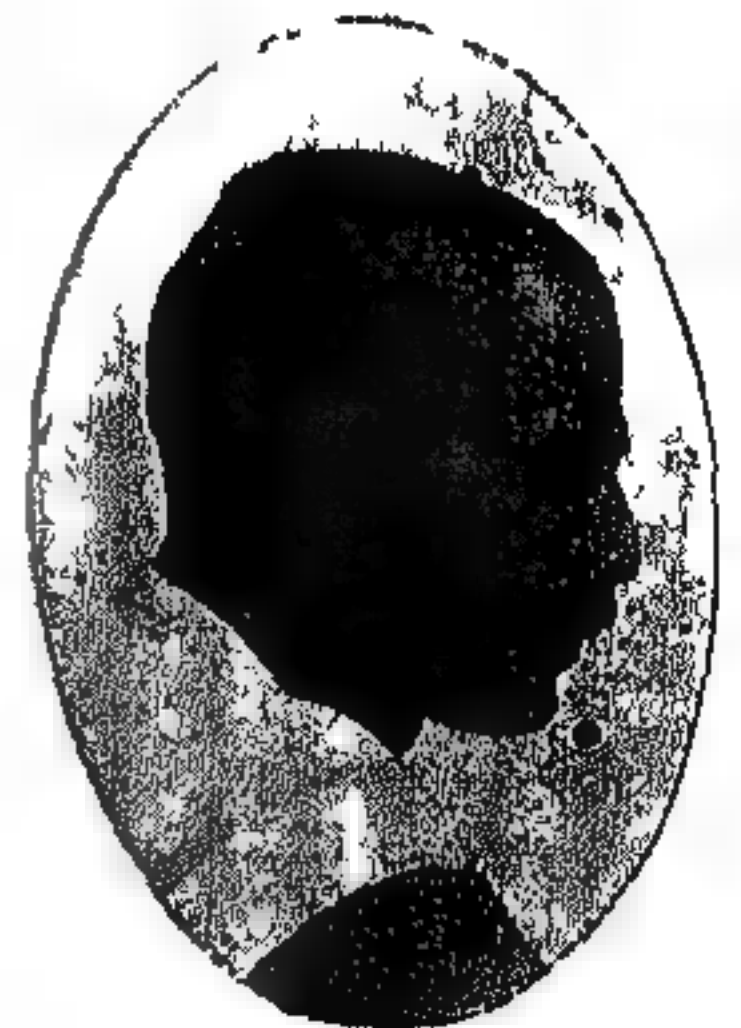
B.—FOREHEAD, (*continued*).

1. **Vertical.**
2. **Sloping.**
3. **Receding.**
- } These contrasting types can be seen in profile and exist when the outline of the forehead so seen, is vertical or upright, sloping or slightly retiring upwards, and markedly receding upwards, respectively forming with an imaginary horizontal line at the base of the forehead angles of about 90° 75° & 60°, respectively

In judging the *apparent* angle for this type any angle more acute than 60°, would necessarily be described as receding (underlined) and should it appear that the forehead slopes forward in an upward direction, the type will be held to be vertical.



B — FOREHEAD (continued)



4
Convex.



5
Concave



6
Narrow.



7
Broad



B. FOREHEAD, *(continued)*.

4. **Convex.** When the outline of the forehead, seen in profile, is characterised by marked convexity, continued from the base upwards. The convexity incident to loss of the hair of the head which occurs only in the upper part of the forehead should be included when the convexity is continuous from the base upwards, but a note should be added if the baldness is marked.

5. **Concave.** When the outline in profile is characterised by a concavity or depression and both the base and the upper part of the forehead are noticeably more prominent than the intervening portion. A concavity merely resulting from the prominence of the brows and not accompanied by a corresponding prominence in the upper part of the forehead should not be mentioned.

6. **Narrow.** } When, the forehead being seen in full face,
 7. **Broad.** } it is apparent that the width of the face at the level of the cheek bones is noticeably greater, or less, than the width at the temples, the forehead should be described as narrow, or broad, respectively.

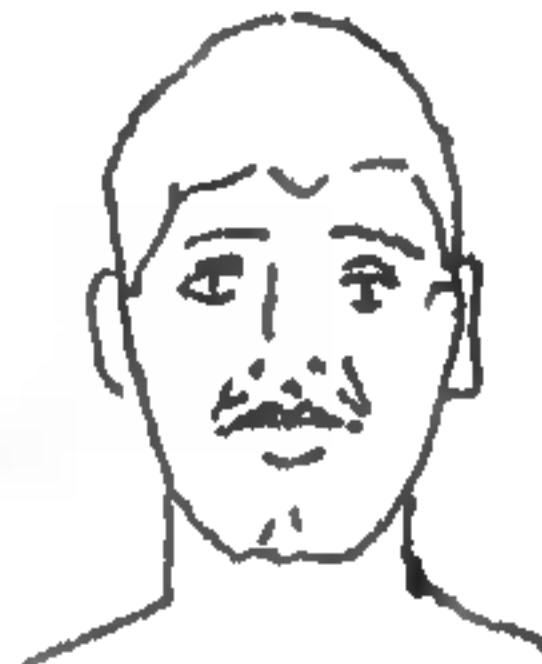
B FOREHEAD,—(*continued*).



8
High.



9
Low.

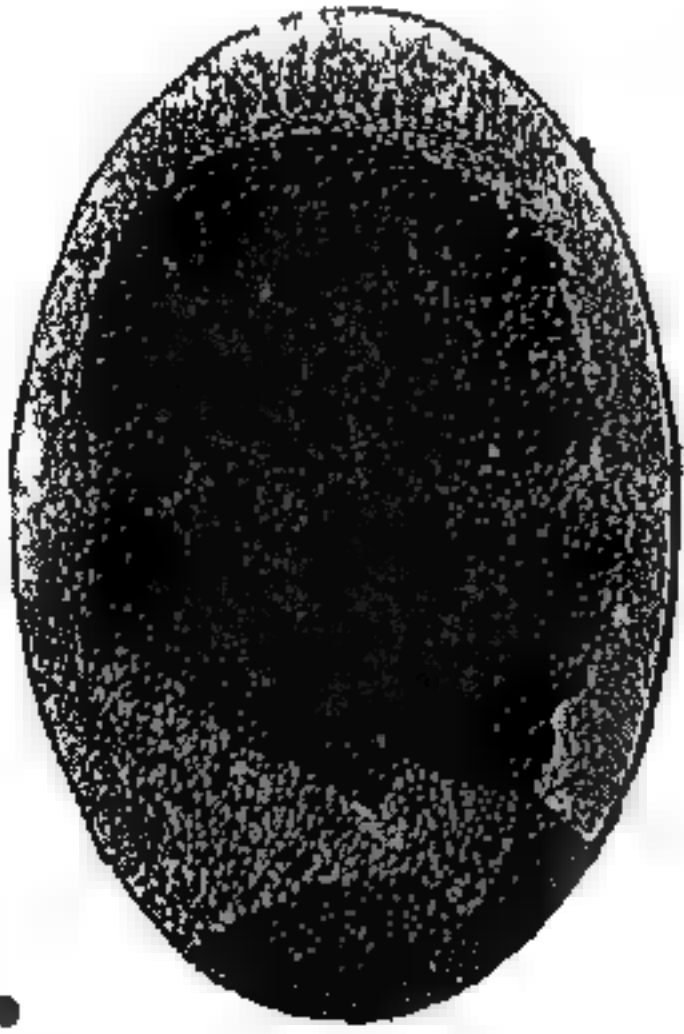


B FOREHEAD,—(*continued*).

High. } Looked at from in front, if the face from the
 Low. } lower border of the hair of the head to the
 bottom of the chin (excluding such folds in the
 neck as are commonly called double chins)
 appears to be less, or more, than 3 times the
 height of the forehead (from the lower border of
 the hair to the brow) the latter will be described
 as high, or low, forehead (respectively).

- In the one case it may be that, the hair has
 been brushed over, or falls naturally down-
 wards, while in the other it may be artificially
 drawn back, but as the operator either making
 the portrait, or tracing the subject, is debarr'd
 from contact with him, the border of the hair
 as it falls must be accepted as the limit of the
 forehead, but it should be noted on the card,
 if any peculiarity, as indicated above, in the
 wearing of the hair, exists.

C → BROW.



1
Raised.



2
Level.



3
Over
hanging.



(20)

C — BROW

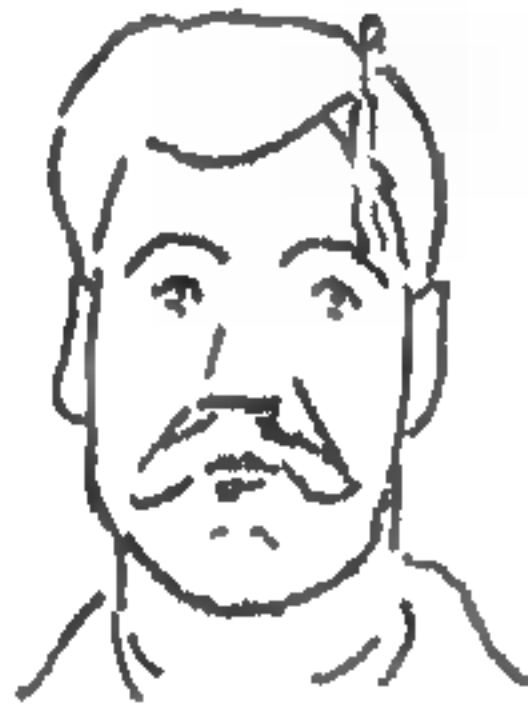
Raised.
Level.
Over-hanging. } The distance between the upper eye-lid and the front portion of the eye brow (*i. e.* the hair, not the bony arch) can best be seen in profile, when this distance is more than normal the brow will be called, Raised, when it is normal level when it is noticeably small, or even absent and the brow itself is advanced like a thatched roof above the eyes, it is over-hanging.

Careful distinction between deepset eyes and the over-hanging brow is essential, and the latter expression should not be used except when the brow does advance and over-hang the eye as a thatched roof over-hangs the walls of a house.

C -BRCW, -(continued)



4
Curved



5
Straight



6
Broken.

C. BROW, (*continued*)

4. **Curved.** These terms apply to the shape of the eye-brows, as seen from in front. A mere falling of the outer end of the eye brows should not be confounded with a genuine curve, which will be noticeable throughout the length of the eye-brow.
5. **Straight.** When the growth of the hair in the brow is horizontal.
6. **Broken.**—When in either eye-brow the growth of the hair is not continuous, but divided by one or more spaces on which no hair is visible, (or appears to be) This type is not uncommon but none of the photographs obtained were sufficiently microscopic in detail for the purpose of engraving.

C.—BROWN,—(continued).



7
Joined



8
Separate.



\ "T /

C -BROW —(continued).

- 7 **Joined.** —When, seen from in front, the two eye-brows form a continuous growth of hair, with no break over the root of the nose.
- 8 **Separate.** When there is marked break or space between the two eye-brows.

It is not uncommon in India to find the space between the eye-brows shaved. The observer will not, with practice, find it difficult to detect this peculiarity and when it is found it should be mentioned in words.

D - UPPER LIP.



1
Short.



2
Long.



3
Protrud-
ing.



4
Reced-
ing.

D.—UPPER LIP.

Short.—When seen in profile, the upper lip, *i. e.* from the base of the nose to the edge of the mucous membrane, or soft red border of the lip is unusually short in comparison with the rest of the face.

Long.—When, both in profile and full face, the upper lip, as above considered, is notably long. These types, 1 and 2, are difficult to judge when a moustache is worn, and it is better to avoid their mention unless they are sufficiently marked to afford a palpable aid to identification.

Protruding. } Taking the normal upper lip as falling
Receding. } vertically from its juncture with the
base of the nose, (seen in profile) it will be
either "protruding," or "receding," according
to its slope from above downwards, *i. e.*, "pro-
truding," if it slopes outwards "receding" if,
it slopes inwards.

E JAW ANGLE



Square



²
Obtuse

³
Acute

E—JAW ANGLE

- 1 Square
 - 2 Obtuse.
 - 3 Acute.
- } These contrasting features are to be judged
essentially on appearance and not by
measure. No mention should be made

when the type is not very clearly apparent. As

a guide the terms used are sufficiently indicative.

It must be remembered that an obtuse angle is normal and it is only when it is very much marked that it affords any aid to identification.

F — EYES



Wide
apart.



Close
together



3
Cast
inwards



4
Cast
outwards

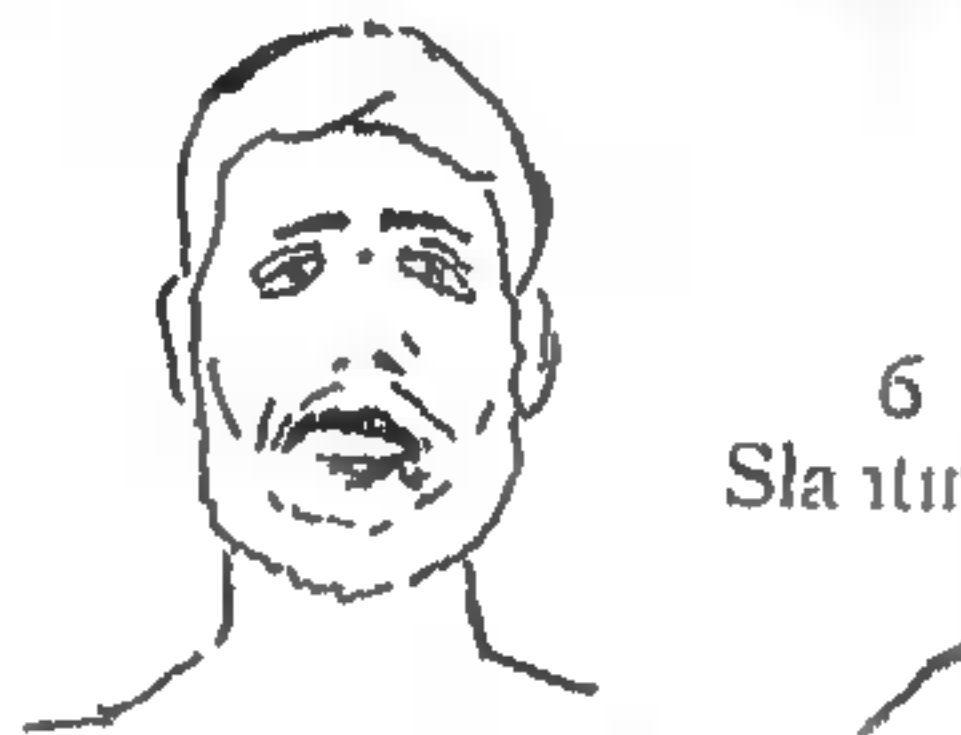
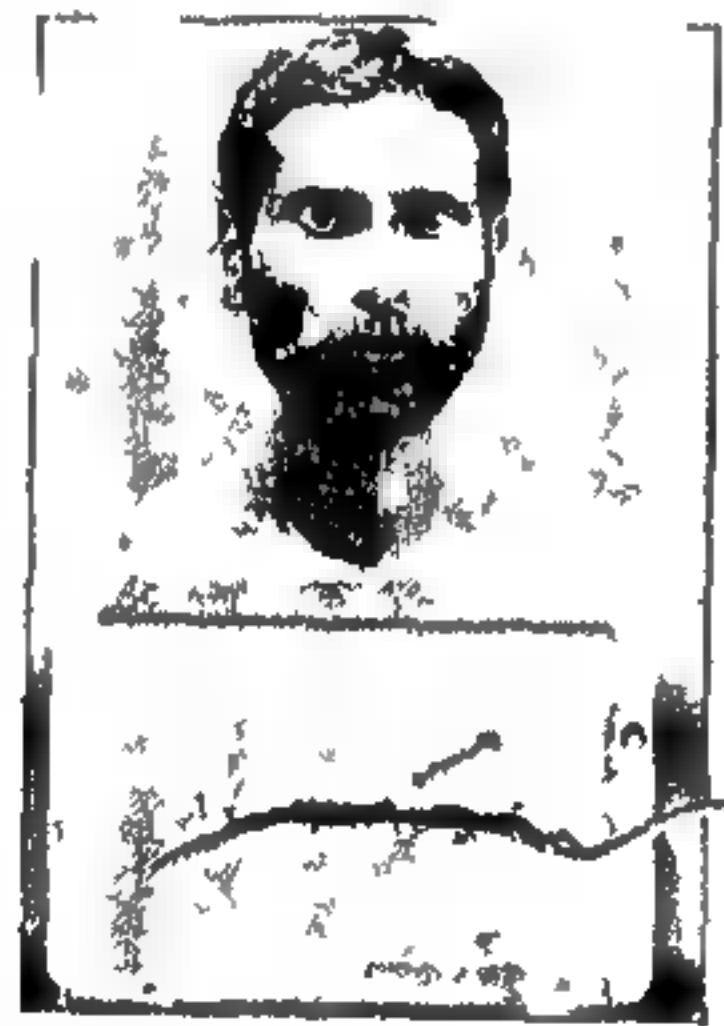
I. EYES.

■ **Wide apart.** } When, seen from the front, the eyes
 ■ **Close together.** } appear to be markedly far apart,
 or close together. As a guide it may be said
 that the distance between the inner corners of
 the eyes is normally equal to the width of each
 eye. ■

■ **Cast inward.** } When, seen from in front, the pupils
 ■ **Cast outward.** } of the eyes, when at rest, are
 nearer to the inner, than the outer corners of
 the eyes, they form an inward cast. When they
 are nearer to the outer, than to the inner corners
 they form an outward cast. Other irregularities
 should be specified in words under heading K.

It has been impossible to obtain an illustration
 of an outward cast, but it is unmistakable
 when seen.

F — EYES — (continued).

5
Straight.6
Slanting7
Drooping
lids.8
Raised
lids.

F — EYES, — (continued).

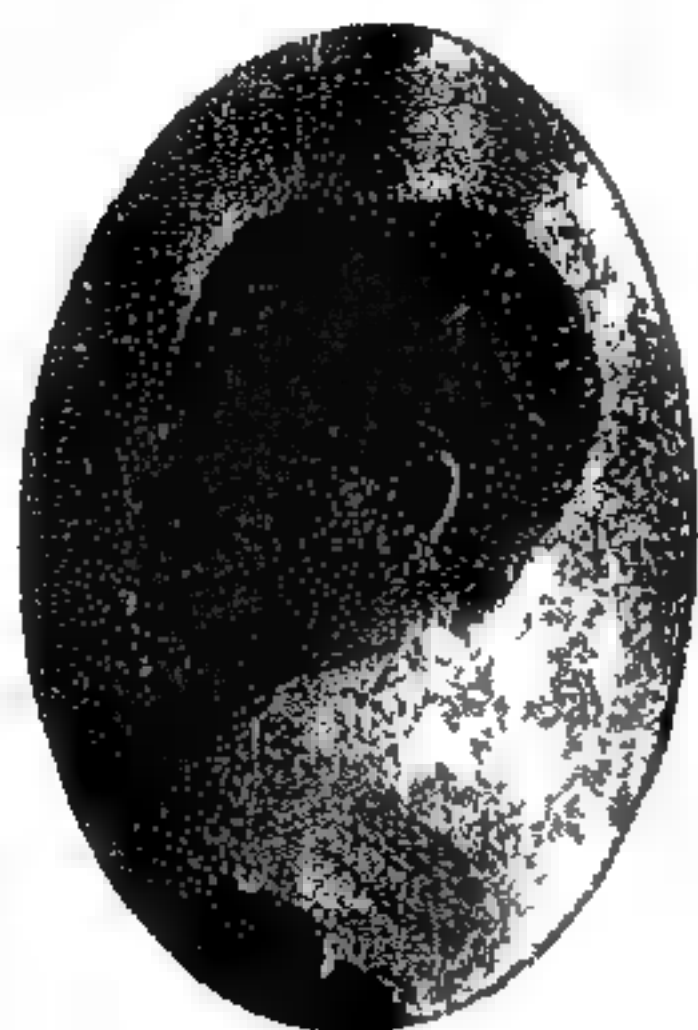
5. **Straight.** } When, as viewed from in front, it appears
 6. **Slanting.** } that a straight and horizontal line connecting the inner corners of the two eyes would if extended outwards, also connect the outer corners, the eyes are on the same axis and said to be straight; when the outer corners would be above, or below, such an extended line, they are slanting.

Sometimes only one eye is slanting. This should be noted in words.

7. **Drooping lids.**—These may be seen either full face, or in profile. When the lids are drooping at least one half of the eye is hidden from sight when the eye is at rest and the upper lid is unfolded and falls over the upper portion of the eye.

8. **Raised lids.**—When the lids are raised nearly all the eye is visible when the eye is at rest, and the upper lid is folded back under the eye-brow.

F—EYES,—(continued)



9
Protruding



10
Deepset



F.—EYES,—(continued)

9. **Protruding eyes.** } When, as seen in profile, the
 10. **Deepset eyes.** } forward contour of the eye
 is markedly convex whether lids be raised, or
 drooping, the eye is protruding; when on the
 other hand the contour shows no marked out-
 ward curve, and is embedded within the lids and
 under the brows the eye is deepset.



1
Flat



2
Short



3
Receding.



4
Protruding.



G. —CHIN.

1. **Flat,**—When the point of the chin, as seen in profile is vertically below the edge of the border of the lower lip, it should be described as flat, and should there be any indent or marked undulations or outward curvature between these points it should be noted in words.
2. **Short,** This type is judged entirely by the distance from the edge of the border of the lower lip, to an imaginary horizontal line level with the lowest point on the natural chin in profile, (i. e. excluding the so called double chin, where it exists.)
3. **Receding,** { When the contour of the front of the
4. **Protruding,** { chin, seen in profile, slopes forward it is called "protruding", when it slopes backwards it is called "receding." The slope begins from the depression below the lower lip, but where no such depression exists, it begins from the edge of the soft border of the lower lip.

G—CHIN; (continued).



⁵
Pointed.



⁶
Dimpled

⁷
Double.



G CHIN (*continued*).

5. **Pointed.** When the contour of the chin in profile forms an appreciable acute angle (as contrasted with a curved outline, it should be described as pointed. N. B. This is the appearance of a lion. The angle never actually comes to a point, but where the forward outline is straight and sloping outwards, and the base is also straight and proceeds at an acute angle this type is formed and should be mentioned. This slope of the forward outline is to be taken from the point of projection below the lower lip.
6. **Dimpled.**—When, as seen in full face, there appears to be a marked depression at the point of the chin.
7. **Double.**—Seen, both in profile and full face, when the folding, or bagging, of the flesh under the chin presents the appearance of one, or more, excrescences, underlying the natural chin.

II. MOUTH



1
Large.



2
Small



3.
Turned up



Turned down
4.



II — MOUTH

1. **Large.** }
 2. **Small.** }
- The width of the mouth is compared with the width of the face viewed from in front must be the guide in distinguishing these types. A mouth is seldom narrower than the distance between the inner corners of the eyes. It very seldom extends beyond the outer corners of the eyes. There is no fixed feature with which it can be compared but the distance from the corners of the mouth to the outer borders of the cheeks, on the same level, is a fairly safe guide. The distinction must be marked, to a worthy of mention.

3. **Turned up.** }
 4. **Turned down.** }
- This should be judged in full face, by the direction taken by the ends of the mouth when at rest. It is not uncommon to find the mouth forming a continuous and unbroken downward curve, but the curvature upward is seldom marked except at the extremities.

II MOUTH, (continued)



5
Thick
upper lip



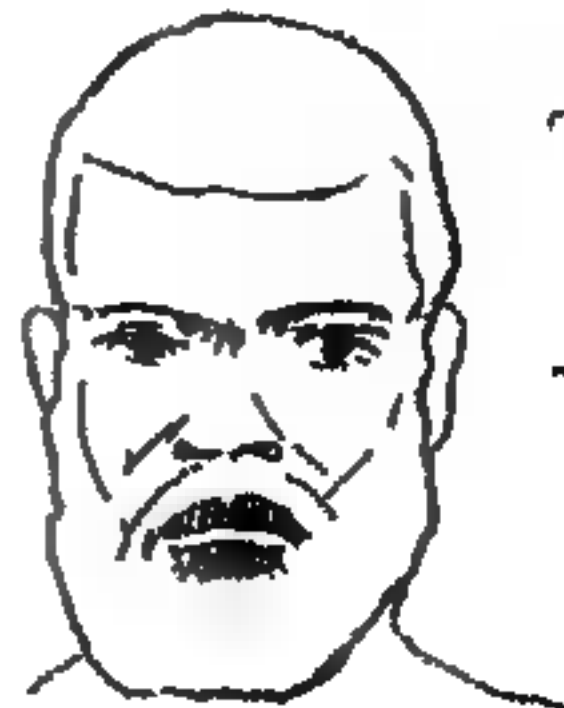
6
Thick
lower lip.



7
Thin
upper lip



8
Thin
lower lip.



II —MOUTH,→(*continued*)

- | | | |
|---|--------------------------|---|
| 5 | Thick upper lips. | } No guide can be given for these
types. The observer must
only mention them when the
thickness or thinness of the |
| 6 | Thick lower lip. | |
| 7 | Thin upper lip, | |
| 8 | Thin lower lip. | |

borders of the lips appears to him to be marked

He should avoid any descriptive detail which will
not aid identification

II -MOUTH -(continued)



9
Hare
Lip.



10
Lips
Parted



11
Regular
Teeth



12
Irregular

II MOUTH ⁹(continued)

- 9 **Hare lip.**—This term is applied to a fissure of the upper lip dividing the border and extending upwards towards the base of the nose. The bony structure of the palate is generally fissured also
- 10 **Lips parted.**—When the face being at rest, seen either full face or in profile, the upper and lower lip borders do not meet in their middle length
- 11 **Regular teeth.**—When teeth are visible, if all are of even length regularly placed and with a level edge, neither over hanging nor protruding, &c, they are Regular
- 12 **Irregular.**—When different in size and shape, with gaps in the series, and overlapping or protruding, &c, they are irregular.

No illustration worth publishing of “regular teeth” has been obtained, but it is scarcely needed

1. EAR.



2
Short
Lobe

1
Long
Lobe.



3
No Lobe



4
Rounded Top



5
Pointed Top

I —EAR.

- 1 **Long lobe.** } The lobe of the Ear is the soft rounded
 2 **Short lobe.** } portion at its base. It is described
 as long or short according to the extent of its
 separation from the cheek at its anterior contour.
 The observer must judge by experience what is
 an abnormally long lobe, and what a short one.

- 3 **No lobe.** —When the anterior portion of the lobe is
 entirely joined to the cheek it is described as no
 lobe. These types must be observed in profile.

- 4 **Rounded top.** } When the top outline of the Ear is a
 5 **Pointed top.** } continuous curve it should be
 described as a rounded top when on the other
 hand the highest point is formed by two more
 or less straight lines in the anterior and pos-
 terior contours it should be called "Pointed top."

The angle which occurs in the posterior border,
 and is known as the "Darwinian angle," may
 exist in either type and should be mentioned
 in words. The above types can be seen only
 in profile.

I EAR, (continued).



6
Broken Border
Fold.



7
Even Border
Fold



8
Bulby Border
Fold.



I. EAR. (*continued*).

6. **Broken border Fold.** The border fold of the Ear is ordinarily continuous round the top and back of the Ear, till it meets the lobe of the Ear. When it ceases to be a fold half way down the back of the Ear, or is divided into two parts at any point in its length it is to be mentioned as "Broken."
7. **Even border Fold.** When it is of one uniform width throughout its length it is to be described as "Even."
8. **Bulby border Fold.** When it is of varying width and if the thickening is abrupt and marked in one or more places, it is to be described as "Bulby."

J.—WRINKLES.



¹
Single
vertical.



²
Double
vertical



³
Treble
vertical.



⁴
Numerous
vertical.



J. WRINKLES.

1. **Single vertical.** In this system reference is made only to wrinkles above the brow, but the vertical type may begin at the bridge of the nose and extend upwards into the forehead.

A marked wrinkle in the indent at the root of the nose should be noted in words as it is not included in these types

2. **Double vertical.**
3. **Treble vertical.**
4. **Numerous.**

It is to be remembered that, in practical working, the observer will seldom be quite near to or able to examine closely the face of the person he is in search of and, in describing wrinkles only those visible at a distance of 5 yards should be noted. In this way all faintly marked wrinkles are eliminated from the classification of types, and "WELL MARKED" wrinkles only are to be considered. When one wrinkle following a vertical direction is so marked, and other possible vertical wrinkles are inconsiderable, it should be noted as 'single vertical.'

Similarly, when two are so marked, the type will be 'Double Vertical' three, "Treble," more than three, "numerous."

There has been great difficulty in getting illustrations of the size required sufficiently detailed to present the varieties of wrinkles required by the scheme, but it is hoped that these may be obtained later. Wrinkles are the least permanent of the typical features used in the system, but in many cases they are so characteristic that it appeared unwise to omit them.

J. WRINKLES, *(continued)*



5
Horizontal
Single.



6
Horizontal
Numerous.



7
Curved
Continuous.



8
Curved
Broken

J —WRINKLES—(continued)

5. **Horizontal single.** } These are to be similarly
 6. **Horizontal numerous.** } judged; the distinction
 between, horizontal and vertical, requires no
 explanation but in this type, the wrinkles follow
 a direct line, whereas when the wrinkles form a
 curve above an imaginary horizontal base, they
 are to be described as curved

7. **Curved continuous.** } When the curve, as described,
 8. **Curved broken.** } is continuous in its course
 from side to side it will be described as curved
 continuous. When the curve is formed by two or
 more broken wrinkles, following approximately
 the same curve, they are to be described as
 "curved broken." The wrinkles can only be
 truly observed from the direct front—Any at-
 tempt to judge them in profile can only confuse
 the observer.

- | | | | |
|-----|-----------------------|-----|---------------------|
| 1 | Gait. | 16. | Age. |
| 2 | Scars. | 17. | Religion and Caste. |
| 3. | Height. | 18 | Deformities. |
| 4. | Breadth. | | |
| 5. | Speech. | | |
| 6. | Mannerism. | | |
| 7. | Habits | | |
| 8. | Complexion | | |
| 9. | Hair | | |
| 10. | Language. | | |
| 11. | Dress | | |
| 12. | Feet and hands. | | |
| 13. | Connections. | | |
| 14 | Character | | |
| 15 | Residence and resorts | | |

P P CARD.

Name.

Fathers' name.

Place of birth

Place of residence.

Father-in-law's name

Offence

Date of offence.

FRONT

2, 4, 5, 11, 15

2, 6

1, 4.

—2, 4.

—2.

G—4.

H—3

I—1, 4.

J—8

K—in word

REVERSE.

PART III

Instructions and Practice.

The habit of minute observation governed by the preceding rules and definitions is the one indispensable necessity in the practice of this system; and, in as much as, not only, has this habit never been directed systematically to the study of features and characteristics, but, also, though the power and habit exist in nearly all classes of people it is generally unconscious and only used in connection with things or persons who form part of the observer's daily life. Without this power, the recognition of people and property would be impossible; and in its use it is seldom necessary to explain the recognition or trace it to its origin. The Police Portrait System requires the student to realise the grounds of recognition, and to classify them and at the same time to focus his powers of observations on the face, features and characteristics of all with whom he may come in contact. It follows that the first stage in instruction must be aimed at, developing out of the dormant mental powers, a conscious and methodical habit of observation.

Observation classes have therefore formed the preliminary stage in the teaching of this system. Each class should consist of not more than ten members the duration of each Session should not exceed one hour at first and the teacher should not be satisfied until he knows that he has established a habit and not merely a knowledge of the principles and reasons, involved in this system. The habit will grow and

does grow, until it is impossible for the student to avoid consciously noticing the prominent characteristics of any person who may be brought into his near neighbourhood, but it can be lost if not kept in practice, and it must have small beginnings and, in practice it has been found that it is best led up to, for the purposes of this system, by the inculcation of this habit of observation, in respect of inanimate objects in daily use.

- A tray or a table in which a selection of miscellaneous articles, (few at first, but of increasing numbers as the habit develops) should be exposed
- Observation
Classes
- to the observation of the members of the class for a period, (varying also according to the stages of development) and then removed, or covered up. After a second period, (also varying similarly or even extending to days and weeks,) the members should be required to describe what they have seen. At first a mere list of articles will be sufficient, but later on the students will be capable of describing each in detail, and noticing any peculiarity that may exist in each.

Similarly, a squad of men introduced into the classroom for a fixed period, which will ultimately be reduced to a few seconds, or a mere passage through the room, should be used as a means to the development of the faculty of observation. At first the students may be unable to give any details regarding the composition of the squad, but very soon they will improve and be capable of noticing the loss of a button in any man's attire; or, if the squad be twice marched through the room, of detecting any change in composition or arrangement.

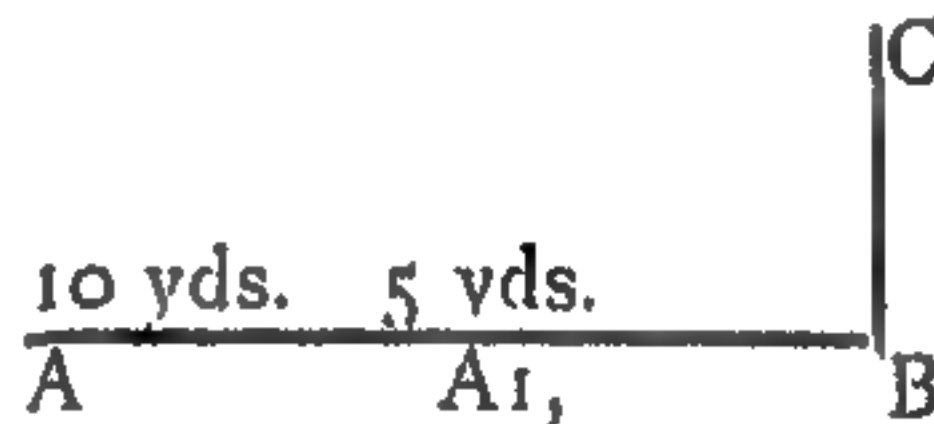
Exercises of the above description may and should continue throughout the whole course of instruction, and another method of developing this power is by taking the

class to walk over a certain road or to visit a known place and subsequently requiring from them a description of the features of the country or places seen by them

Lectures on the arbitrary definitions and rules of observation laid down in Part II, of this book may be carried on concomitantly with the observation classes. Here again it is advisable to proceed slowly, and each succeeding lecture should be preceded by an examination of the students on the subject of the previous one, no advance being made unless the lecturer is satisfied that previous teaching has been thoroughly assimilated.

In this connection it cannot be too strongly insisted on that accuracy in classification of features, depends entirely on the correctness of this position from which they are studied. The instructions have been made as simple as possible and the features are all to be studied either in profile or from the front, but it must be a genuine profile a full and equal front.

A simple method of ensuring this in class is obtained by marking in the floor of the class room, two lines forming a right angle, as per margin, the observer at A or A₁ facing towards B and the subject at B facing as required by the rules either towards C or A, his feet, with the heels together, within a circle of 15 inches diameter of which B is the centre.



The distances of 5 and 10 yds are indicated as it is found that no observation should be taken at less than 5 yds distance while at more than 10 yds distance, valuable details escape recognition.

Lectures should be given in English and in the Vernacular, but it has been found best to use only the English

names of feature types, though definitions and explanations are given in the Vernacular

The above preliminaries having been gone through it will be found useful to make each student ^{Students} ^{Lectures} in turn deliver lectures from memory to his class mates under supervision of the instructors, who will correct mistakes and carelessness

To the Instructor, Photographs, and the Illustrations given in Part II, will afford no little assistance, and, as the class advances, he should obtain ^{The Living} ^{Subject} Living Subjects, and point out the types of features illustrated by them, he should also call upon students to describe them, compare descriptions, and point out, and correct, errors, and inaccuracies, and the proportionate prominence of the noted feature types.

The instructors should then proceed to prepare portraits ^{Training from} ^{Portraits.} of persons whom he will arrange to have present in large assemblies, *i. e.*, on parade, in Bazaars, Markets, Railway Stations, or Jails where his students will be deputed to trace the subjects of his portraits.

After sufficient exercise in this way he will make certain of his students prepare the portraits, from which the others will be asked to identify the individuals and it is also advisable to have portraits prepared by successive students at intervals of some hours, without the opportunity of collusion, and then compare results with the originals, pointing out mistakes, &c, and correcting inaccurate tendencies, for it does happen that one or other feature is more difficult to deal with than others to some students, and it is necessary to know each man's weak point in order to correct it.

The very letter of the instructions and definitions must be adhered to in every detail, for it must be self evident that

the smallest divergence will confuse the student in his search for the original of the portrait. The language of description must be absolutely common to all, whether writers or readers of the Police Portraits.

A useful exercise and one which experience shows can give good results after a few weeks training, is to call upon the students unexpectedly to prepare the portrait of any person, who is known to have been seen by them in ordinary daily life occasionally.

It is also useful to make several students from different positions prepare portraits of men made to pass before them. One student may see only the full face, the others only one profile and so forth, but, if they have learnt their work a full portrait will be compiled from their various contributions, which can be verified.

Here it may be noted that both in writing and reading a portrait the student should never be allowed to follow any stereo-typed series of features types. For the use of the cards the index letters A, B, C, &c are necessary, but, for the observer, time limits, in actual practice, as well as, other considerations require that prominence should be the first point considered. It may be the ear or it may be the nose, but which ever feature it be, that is most marked, that is the feature to be first noted, and, in searching for originals, it is the prominent features which should be memorised. The rest are useful for verification of identity but prominent "underlined" features are the ones to memorise. Similarity in the preparations of portraits it is waste of time to note down all the normal features in any face, the type should be so marked as to be likely to assist identification to be worth noticing, though if there be time to make it a full portrait of all features does no harm;

350

but the ... is ...
the ... is ...
the ... is ...

The ... is ...
the ... is ...
of ... is ...
it requires a ...
the ... is ...
the ... is ...

at LASSON.

